

WHAT IS THE STORY OF THIS PLACE?
EXPLORING A COMMUNITY
THROUGH DIGITAL STORYTELLING

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Abstract

Place-based curriculum is essential to educating children about their communities, local environment, and landscape. The purpose of this place-based curriculum project was to provide learners experiences with local people, places, and things that reside outside the classroom, while addressing South Dakota history and social studies curriculum standards. This project used the online digital Story Maps platform along with written lesson plans to create a third-grade social studies curriculum that highlighted the local geography, history, and culture of the city of Aberdeen, SD, and surrounding area through a place-based educational lens. The elementary school students (and teachers) will have access to this material through a shared online access website (www.storymaps.arcgis.com). Through this project, I hope to facilitate students' place attachment to a specific geographic location (Aberdeen) and support them in developing a sense of belonging and community.

Introduction

“Making it relevant is a lot about making it local”

(Demarest, 2015, p. 46).

The purpose of place-based curriculum design is to provide learners experiences with local people, places, and things that reside inside and outside the classroom, while addressing current curriculum standards and student needs (Demarest, 2015). The focus of my project was to provide third-graders, at Mike Miller Elementary in the Aberdeen School District of South Dakota, the opportunity to explore, in depth, their local environment. My project is based on the South Dakota history and social studies curriculum (<https://doe.sd.gov/contentstandards/documents/SDSocialS.pdf>).

The district librarian, Carla Clark, stated that the grade school teachers are always struggling to meet the South Dakota teaching standards for history & social studies (C. Clark, personal communication, September, 2018). There are not a lot of easily accessible resources on the state of South Dakota, a scarcely populated and rural state (World Atlas, 2018).

This project incorporated community stories and digital storytelling. Stories are tools for generating meaning and context (Story Maps, 2018). I used the digital platform, *Story Maps*, to answer the question - *What is the story of this place?* Story Maps “let you combine authoritative maps with text, images and multimedia content to engage and inspire your audience” (Story Maps, 2018). The aim of this project was to explore the city of Aberdeen, SD, and surrounding areas, through a place-based educational lens. This project used the Story Maps platform to create a third-grade social studies curriculum that highlighted the geography, history, and culture

of the local community. The project curriculum will be available for educators to access online and through downloadable lesson plans. The third-grade classes will then have a chance to explore, on their individual iPads, the found stories about Aberdeen, South Dakota.

Connections to a place can sometimes be incorporated, on a personal level, into one's self-definition (Proshansky, Fabian, & Kaminoff, 1983). Sobel (2004) argues:

Generic textbooks designed for the big markets of California and Texas provide the same homogenized, non-nutritious diet as all those fast-food places on the strip. The landscape of schooling looks like sprawl America. State-mandated curriculum and high-stakes tests put everyone on the same page on the same day and discourage an attention to significant nearby learning opportunities. Educational biodiversity falls prey to the bulldozers of standardization. Schools hover like alien spacecraft, luring children away from their home communities. More and more, we drive a wedge between our children and the tangible beauty of the real world. (p. 4)

Rationale

This place-based, digital storytelling project supplemented several of the South Dakota social studies & history curriculum standards for third-graders in the Aberdeen School District. My two youngest daughters are currently students at Mike Miller Elementary, which is one of the six elementary schools in Aberdeen that will benefit from this proposed project. We recently moved to Bath, South Dakota, a small community outside Aberdeen, from Dillingham, Alaska. This was a huge move for us in terms of the cultural and geographical differences between the two places. Two of my children were born in Fairbanks, and all four of them have spent the majority of their lives in Alaska. I know that I have felt unrooted and out of place as a result of this household move, and at times so have my children. I would love to give my children (and all

the third-graders) an opportunity to discover and explore their hometown – Aberdeen, South Dakota.

At this time, it is very difficult for the elementary school teachers to find printed material on the state of South Dakota (C. Clark, personal communication, September 2018). As a result, the third-grade teachers pull information from online resources, local agencies, and then piece together a history and social studies curriculum for community learning. Presently there are a few online educational resources that the teachers use for South Dakota history & social studies – including: *South Dakota Road Trip: Exploring South Dakota History & Agriculture* (2018 South Dakota Road Trip, <https://www.sdroadtrip.org/>), and *Dakota Pathways – A History* (SDPB, 2006). This project has helped fill in the curriculum gaps for community learning and exploration, and also provided the third-graders with historical and locally relevant explorations.

Through a place-based exploration, students engage with community stories and consider the question: “What does this story mean to me?” (Demarest, 2015, p. 9). Facilitating a bond to the student’s physical surroundings will hopefully foster a sense of belonging, stewardship, and social ties. When an educator practiced place-based learning, they stated:

Inquiry has its place with local learning because they have a lot of questions and I don’t usually give them the answers. So they’ll go out and investigate them and make connections for themselves...I think that is where a lot of great learning is born.
(Demarest, 2015, p. 9)

Theoretical Framework/Literature Review

Place-Identity Theory

Spaces and places shape us throughout our lives. (Proshansky, et al., 1983). Culture, place, and identity are profoundly intertwined (Greenwood, 2013). From an ecological

approach, our sense of self is developed through our interactions within a changing world. Self-identity is influenced by our relationships with people, and also by our relationships to our physical surroundings and daily activities (Proshansky, et al., 1983). Place-identity is a sub-structure of self-identity. Proshansky et al. (1983) stated that the working theoretical definition of place-identity as perceptions about the physical world, in the daily life of an individual. These perceptions denote the feelings, memories, values, preferences, attitudes, and ideas that define behavior and experiences in the physical settings of our day-to-day lives (Proshansky et al., 1983). At the center of these cognitions is a person's environmental past—spaces and places that have shaped us throughout our lives.

Hopefully, this project will foster place attachments to a specific geographic location (Aberdeen) and provide students with a sense of belonging and community. Young children begin to distinguish between places based on the experiences and connections that are associated with them (Green, 2013). Interwoven into place-identity is also the social dimensions of these settings: norms, rules, regulations, and behavior that is characteristic to these places (Proshansky et al., 1983).

Place Attachment & Place Meaning

Place attachment is defined as the bond that forms between people and their meaningful physical environments. (Scannell & Gifford, 2010). In the article *Defining Place Attachment*, Scannell and Gifford (2010) propose a model to help define the concept of place attachment.

This model has three parts, as shown by *Figure 1* below:

1. The person: an individual who is part of a group/culture.
2. The psychological process: how the behavior is manifested.
3. The place: the attachment and nature of the place.

The ‘place dimension’ of the place attachment model is possibly the most essential.

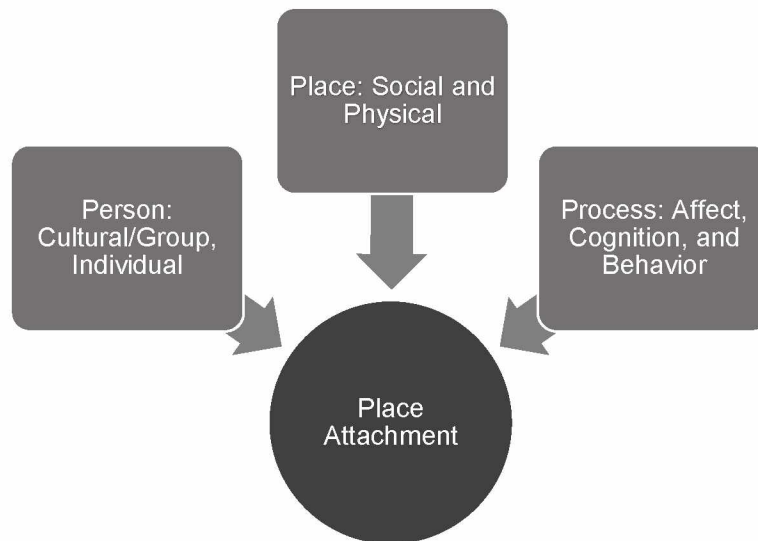


Figure 1. Defining Place Attachment Theory. Place Attachment is influenced by the people, places, and cognitions that are unique to a geographic area. (Scannell & Gifford, 2010).

Social attachments to a place include social ties, belonging to a specific locality (rural or urban), and familiarity with friends and neighbors. Physical bonds to a place include rootedness: a sense of belonging, ownership, and permanence. Physical and social bonds to a place create place attachment—but why do we form psychological attachments to these physical places? Scannell & Gifford (2010) explain the functions of place attachment: for security, goal support, self-regulation, continuity, belongingness and identity (pp. 5-6).

Developing an attachment to a place is important to a child’s wellbeing. Benefits include a better quality of life, greater psychological and physical health, greater satisfaction with physical surroundings, and greater social and community ties (Anton & Lawrence, 2014). Greenwood (2013) explains the significance of place, “as centers of experience, places teach us and shape our identities and relationships” (p. 93).

Place meaning is closely related to place attachment. Place meaning is based upon the symbolic statements a person creates about the atmosphere or content of a place (Stedman, Amsden, Beckley, & Tidball, 2014). For example, home could be a refuge; school could be a nightmare; a neighborhood may be nosey; and a community can be unified symbolically through the yearly return of salmon.

This project, which focused on a shared local community, created place meaning through the exploration of culture, history and geography. The place-based lesson plans cultivated community ties, belongingness, and identity through educational stories and student examination. These place-based stories were delivered digitally to integrate subject matter with knowledge and skills across social studies and third-grade curriculum.

Digital Storytelling

Stories have always had a beginning, middle, and end, and are usually told by a person to a captive audience. Alexander and Levine (2008) describe a new form of storytelling: “Today, with digital networks and social media, this pattern is changing. Stories now are open-ended, branching, hyperlinked, cross-media, participatory, exploratory, and unpredictable. And they are told in new ways” (p. 1). Stories are now being told through blogs, email, twitter, text messages, videos, and other social media user generated platforms. Students are now using digital technology to take tests, share classroom projects, learn and practice skills, and document their educational progress. Alexander (2011) explains:

That sense of storytelling as a tool for presenting information points us to a related meaning: storytelling as tool for understanding complex subjects. The process of creating a digital story can help us make sense of a cognitive domain. We must grapple with content in order to reshape it into a narrative. (pp. 215-216)

Digital storytelling is based on everyday communicative practices –telling personal stories, collecting, and sharing personal images – but remixed and transformed into publicly accessible culture through the use of digital tools for production and distribution. Through this process of remediation, it transforms everyday experience into shared public culture (Burgess, 2006). Story Maps is the digital tool that I am using to communicate the story of community and culture in Aberdeen, SD, through maps, narratives, photographs, and stories.

Impact of Place-based Education in Social Studies

Hall (2015), in her master’s thesis, expresses the impact of place-based education that educators voiced in her qualitative study, “The more connected my students feel to the community, the more they’re going to want to take ownership for the community in the future and ensure that the community is a place they want to live and stay” (p. 31). Both educators in this study said that their students are more “engaged and interested” in classroom studies, and that they will “often go home and tell their parents about it and then take their parents to those places” (p. 32). Many educators (Özkara, & Tas, 2018) have a positive attitude towards place-based education (beneficial and necessary), but feel that it is difficult to implement in the classroom. Evans and Kilinc (2013) explain that by using the students’ local environment to teach, the concepts become more relevant and applicable to issues in their community.

Lieberman and Hoody (1998) conducted a study and surveyed 40 schools across the United States. This study states that students who are in schools that use place-based education score higher on standardized tests in social studies, language arts, and math. The majority of educators mentioned that “studying society in the context of the local environment helps students see the connections between economic, political, legal, and cultural systems” (p. 8).

Evans and Kilinc (2013) suggest ways of not necessarily outright changing the curriculum but instead change the focus of classes. By offering a variety of electives [e.g. integrating math and science through mapmaking, place-based social studies, nature journaling, etc.] students are allowed hands on opportunities outside of the core curriculum to experience place-based education first hand (p 12).

Current available South Dakota third grade social studies curriculum/resources.

Carla Clark (district librarian and former classroom teacher) supported the need for a social studies place-based curriculum:

“Our third-grade teachers are not able to teach social studies on a daily basis.

There is a great deal of emphasis being placed on language arts and math and only so many minutes in a day. Any opportunity we have to provide additional experiences would be great.” (personal communication, January 11, 2019).

Sueann Yonkovich, a third-grade teacher at Mike Miller Elementary, also stated that it is difficult to find time for social studies during the day (personal communication, January 14, 2019). This project provides readily accessible social studies lesson plans that could be adapted to fulfill multiple curriculum standards across several disciplines, i.e. language arts and social studies.

Currently, South Dakota uses Pearson Education Social Studies curriculum. Teachers supplement the textbook with Pearson online material or readers (Pearson Education, 2019). The place-based curriculum project that I developed will fill in the curriculum gaps for community learning, and provides the third-graders with historical, cultural, and locally relevant explorations.

Statement of Bias

My current ideological perspective for this project centers on social constructivism. This theory of knowledge “emphasizes that the world is constructed by human beings as they interact and engage in interpretation” (O’Leary, 2014, p. 7). As an educator with a constructivist point of view, I understand that my knowledge and experiences will be part of my curriculum development project, and under the constructivist framework there will be a subjective nature of exploration. Social constructivism in education focus on the learner and their prior knowledge, culture, customs, and abilities (Jones & Brader-Araje, 2002). I am drawing on the learner’s current community history and culture, in hopes that the familiarity of the topics will spark interest and curiosity within the students learning environment.

John Dewey (1897), also recognized the significance of society in the education of children. Dewey states:

I believe that the individual who is to be educated is a social individual and that society is an organic union of individuals. If we eliminate the social factor from the child we are left only with an abstraction; if we eliminate the individual factor from society, we are left only with an inert and lifeless mass. (p. 2)

Dewey emphasizes the importance and the connection between the individual and the community that impacts and forms the social being.

Methods: Project Design and Description

Place-based Education

In the late nineteenth century educators, such as John Dewey, started exploring in depth the idea of education as a tool to foster community, environmental awareness and connectedness between society and the student (Dewey, 1964). Dewey (1964) stated,

When the school introduces and trains each child of society into membership within such a little community, saturating him with the spirit of service, and providing him with the instruments of effective self-direction, we shall have the deepest and best guaranty of a larger society which is worthy, lovely, and harmonious. (p. 311)

Through this framework, now referred to as place-based education, teachers began to see the benefits of merging classroom learning with students' life experiences. These real life experiences created a starting point for integrated teaching and conceptual understanding (Smith, 2013).

In an article studying students 'funds of knowledge', Moll, Amanti, Neff, and Gonzalez, (1992), state that a child's teacher is to be the bridge between a child's world, their family's funds of knowledge, and classroom experiences. A 'fund of knowledge' is strategic knowledge and social, economic and productive activities of people in a specific region (Moll et al., 1992). This knowledge is then brought into the classroom to enlighten and enrich curriculum and pedagogy.

Demarest (2015) poses the following questions when framing place-based curriculum:

- How can I better relate school to my students' life experiences?
- How can I help students better understand how this big idea works in the real world?
- How can I help students better understand this place?
- How can I help students better understand themselves and their possible futures?

Demarest (2015), in *Place-Based Curriculum Design*, also states that local investigations build holistic understanding of places:

Teachers pose questions about local places as organizing themes for students to learn about the places where they live. The character, history, details, and needs of a place emerge as students explore the stories of places through a multidisciplinary or interdisciplinary lens. The stories they uncover may combine subjects in different ways that reflect the complexity of places, but the emphasis remains on understanding the place. (p. 70).

What is the story of this place? This project utilized appropriate learning materials to draw on the local physical, cultural, and natural environment and engaged and broadened students understanding of their hometown of Aberdeen, South Dakota, through a digital storytelling format.

The educators have access to the digital storytelling map series and concurrent lesson plans. The teachers use the Story Maps Series to illustrate and complement the lesson plans. Through these lesson plans and Story Map images they will explore, study, and discuss their hometown culture, history, and geography within the classroom setting.

Project Design

I have developed thematic areas of exploration around the students' hometown of Aberdeen, South Dakota. These areas of exploration focus mainly on the history, geography, and culture of their hometown of Aberdeen, and state of South Dakota. Currently, the third-graders are studying their community in their social studies curriculum coursework. I uncovered story selections that focus on the following South Dakota Social Studies Content Standards (2015, p. 16-17):

- 3.H.2.3 Analyze a community's culture and history
- 3.G.2.1 Identify reasons why people move and how it affects their communities

- K-12.G.1 Students will apply geospatial resources, including data sources and geographic tools to generate, interpret, and analyze information.

I uploaded digital stories, photographs, and historical facts to a story map series template (see Figure 2) on the Story Maps website (Story Maps, 2018, <https://storymaps.arcgis.com/en/>).

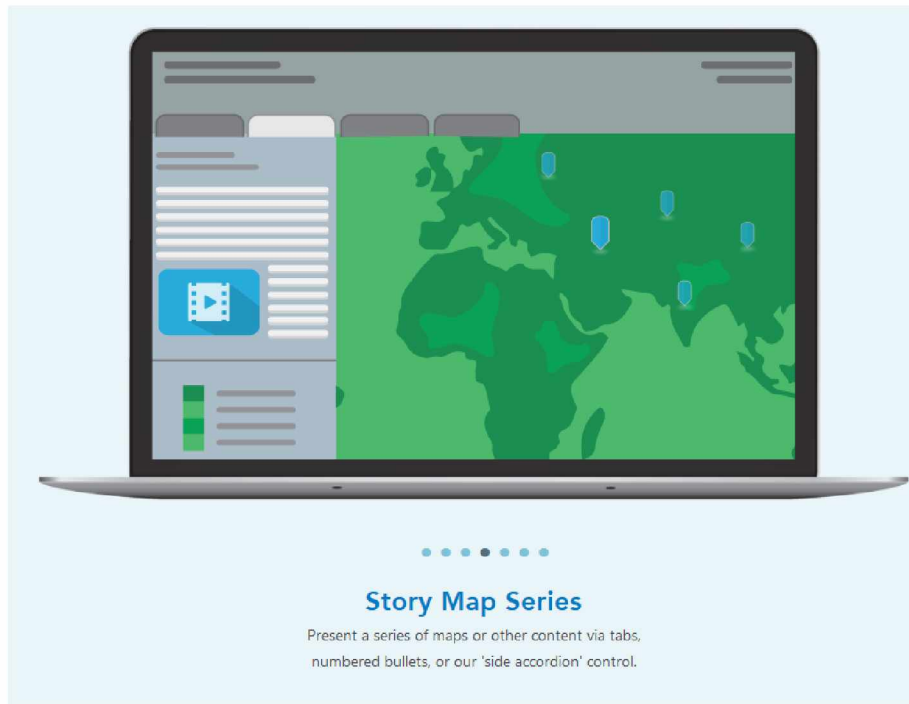


Figure 2: Story Map Template. Example of template for creating a Story Map Series (Story Maps, 2018).

Description of the final application project

My final project explored the themes of local places represented by found local stories connected to the city of Aberdeen, SD, and surrounding areas. I uncovered local stories that are relevant to the social studies curriculum content, and have represented these stories digitally through a 'story map series'. ESRI Story Maps is a web presentation that combines maps, videos, images and text to tell stories about the world (Story Maps Introduction, 2018). Students will have the opportunity in the classroom, or in a library setting to discover and discuss the content as a group, or explore as an individual learner.

My hope is that teachers will then allow students to share their own community stories within the classroom setting. However, I will not have access to these possible student stories, due to the school district's student privacy policies. Currently, the students at Mike Miller Elementary each have access to their own individual iPad for in-school use. The rest of the elementary school students in the Aberdeen School District have access to iPads, but not on a one-to-one ratio. The place-based digital curriculum material will be accessible to all students throughout the Aberdeen School District's six elementary schools.

Curriculum Objectives

The curriculum will include nine modules. Below, I provide an overview of the objectives of each of the nine modules:

Aberdeen: Plat Mapping

Students will learn about the history of the land, be able to recognize and identify their school or home on a plat map, and understand simple map directions.

Animal Wisdom Story from the Lakota and Dakota Tribes

Students will be able to listen to a Native fable, identify the moral of the story, characters, problem, and fable description.

Lakota Youth Create Art

Students will learn that Lakota art connects community and culture, and that connections to place influence artistic themes and expression. Students will then create a piece of art that will tell a story about them, their home, or their life.

New Immigrants to the Dakotas

Students will understand that kids and families are still immigrating to the United States and to South Dakota and North Dakota. Students will write “I’m from” poems to build understanding for multiculturalism and immigration.

The Hutterites

Values, or morals, form as a result of your life experiences. Whatever you value will influence how you spend or save resources. Help students understand the difference between a need versus a want.

Every Picture Tells a Story - Red Can Jam Graffiti Art

Students will learn to "read" works of art by identifying characters, setting, and plot, and by creating short stories inspired by characters in the works of art. Students will identify characters, setting, plot, and develop narratives.

Quilting in the Classroom

Help students understand that quilts can tell a story with patterns, colors, and images.

Down on the Farm

Students will write a journal entry imagining life on a Bonanza farm. Students will identify daily tasks and chores that they would help with on a farm. How would they dress? What would they eat? What would they do for fun? How would they get around? Students will compare and contrast living on a nineteenth-century farm (1880's) to living on a farm in South Dakota today.

Our Prairie Ecosystem

Given the knowledge of information in the book *Prairies*, students will write a short prose/poem in their journals, including three informational facts about prairies. Students will also identify and color in the outlined areas of prairies on a map of the United States.

Lesson Plans

Aberdeen: Plat Mapping Lesson Plan

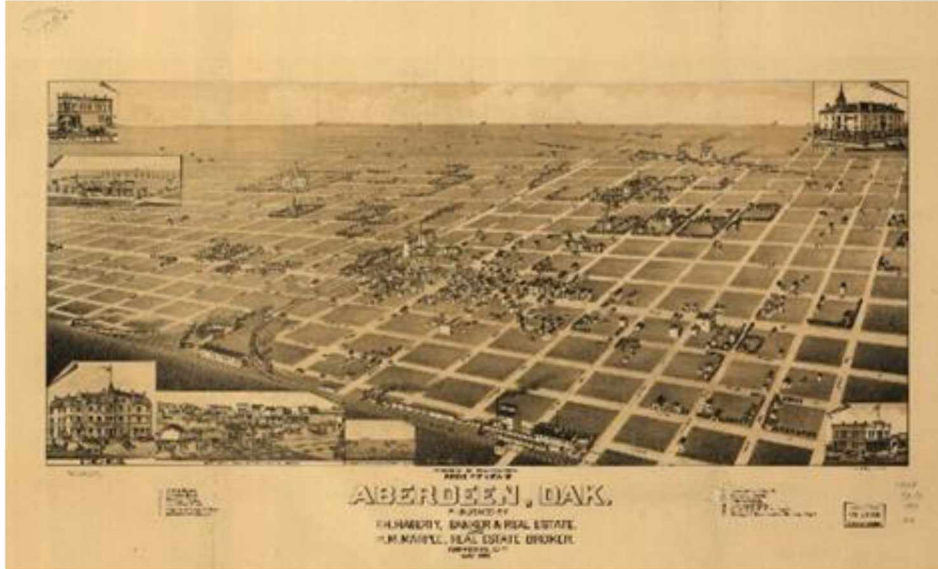


Figure 3. Birds eye view of Aberdeen, SD. Perspective map not drawn to scale. (Hagerty, & Marple, 1883)

Objectives:

Students will learn about the history of the land, be able to recognize and identify their school or home on a plat map, and understand simple map directions.

Overview:

Indigenous Peoples in North America dates back thousands of years. Exploration and settlement of the western United States by Americans and Europeans wreaked havoc on the Native peoples living here. In the 19th century the American drive for expansion clashed violently with the Native American resolve to preserve their lands, sovereignty, and ways of life (National Archives, 2016).

In 1878, The Fort Laramie Treaty was signed between the Sioux Tribes of the Dakota's and the U.S. Government, and forced the Sioux tribes onto reservations. This treaty, in effect, cleared the way for the Europeans and Americans to take over previously held Sioux lands.

Under these conditions, and with the expansion of the railroad, the city of Aberdeen was built in 1882 upon the ancestral lands of the Sioux. When the first American and European settlers came to this area to work and live, they built a town on the prairie, and named it after the hometown of Alexander Mitchell, the president of the Milwaukee Railroad.

The first thing they did was mark boundaries for the town and divide the land inside those boundaries into blocks to build their homes and other buildings. This process is called platting land. Each plat is given a name and number to identify it. Aberdeen's first boundary included only 16 blocks and was called the Original Plat of Aberdeen (Brown County, n.d.). Now, every building and house in the city of Aberdeen is in one of these plats. Try to find out which plat your school is in.

Use Hubmap - Aberdeen's Geographic Information Portal at <https://gis.aberdeen.sd.us/hubmap/>

South Dakota Social Studies Content Standards

K-12.G.1 Students will apply geospatial resources, including data sources and geographic tools to generate, interpret, and analyze information.

Time: Approximately 30-45 minutes

Materials:

Whiteboard, website <https://gis.aberdeen.sd.us/hubmap/>

Story Maps Introduction

Paper and pencil

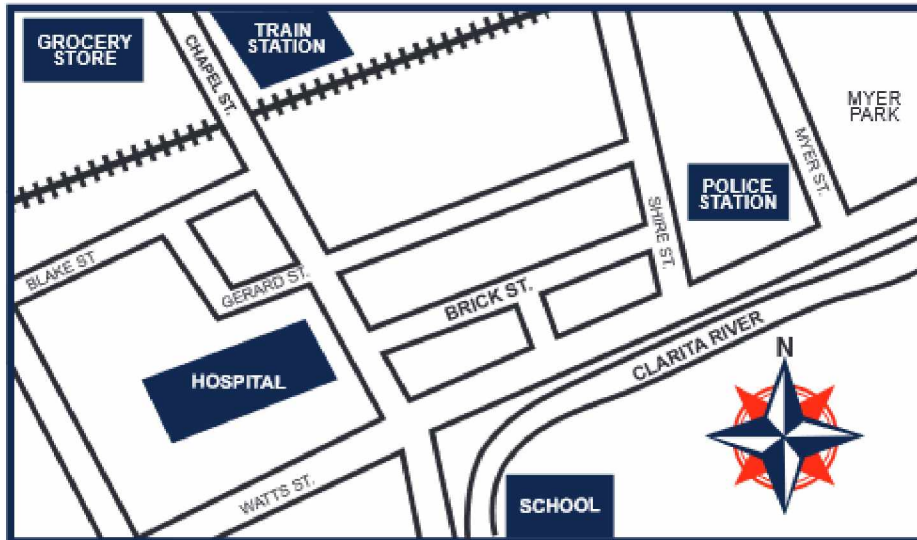
Intermediate Directions worksheet

Procedures:

1. Read through the Aberdeen: Plat Mapping Story Map Introduction, stopping to ask questions.
2. Ask students if they live inside or outside the city of Aberdeen.
3. Teacher looks up school address on HubMap website.
4. Find plat map name on the information sidebar.
5. Click on plat map link, and load pdf of plat map of school.
6. Have students identify surrounding buildings and roads off of the plat map.
7. Help students identify map directions such as North, Northeast, East, Southeast, South, Southwest, West and Northwest.
8. Have student's complete worksheet (as a group or individually) on understanding intermediate map directions.

Assessment: During the plat map exercise observe the students' attention and have students turn in their completed map worksheet.

INTERMEDIATE DIRECTIONS



1. LABEL the compass rose with the cardinal and intermediate directions.
2. Amy is a police officer and goes to the grocery store after work. What direction should she travel in to go to the grocery store?
A. Northwest B. South C. Southwest D. Northeast
3. Cindy goes to the park after school. What direction should she travel in to get to the park?
A. Southeast B. South C. Southwest D. Northeast
4. Charles lives on Brick Street. He needs to head in what direction to go to the grocery store?
A. North B. Northwest C. Northeast D. Northsouth
5. Dave is a train conductor. He wants to meet an old friend at the Clarita River during his break. In what direction should he travel to go to the river?
A. Southwest B. Northeast C. Northwest D. Southeast
6. Rika is a teacher and takes the train home. In what direction should she travel to get to the train station?
A. Northeast B. Southeast C. Southwest D. Northwest

Obtained worksheet from

https://www.education.com/worksheets/article/intermediate-directions-2/?source=related_materials&order=4

Table 1 *Rubric for Aberdeen Plat Map Lesson*

CATEGORY	4	3	2	1
Contributions	Routinely provides useful ideas when participating in the group and in classroom discussion. A definite leader who contributes a lot of effort.	Usually provides useful ideas when participating in the group and in classroom discussion. A strong group member who tries hard!	Sometimes provides useful ideas when participating in the group and in classroom discussion. A satisfactory group member who does what is required.	Rarely provides useful ideas when participating in the group and in classroom discussion. May refuse to participate.
Quality of Work	Provides work of the highest quality.	Provides high quality work.	Provides work that occasionally needs to be checked/redone by other group members to ensure quality.	Provides work that usually needs to be checked/redone by others to ensure quality.
Attitude	Never is publicly critical of the project or the work of others. Always has a positive attitude about the task(s).	Rarely is publicly critical of the project or the work of others. Often has a positive attitude about the task(s).	Occasionally is publicly critical of the project or the work of other members of the group. Usually has a positive attitude about the task(s).	Often is publicly critical of the project or the work of other members of the group. Often has a negative attitude about the task(s).
Focus on the task	Consistently stays focused on the task and what needs to be done. Very self-directed.	Focuses on the task and what needs to be done most of the time. Other group members can count on this person.	Focuses on the task and what needs to be done some of the time. Other group members must sometimes nag, prod, and remind to keep this person on-task.	Rarely focuses on the task and what needs to be done. Lets others do the work.
Working with Others	Almost always listens to, shares with, and supports the efforts of others. Tries to keep people working well together.	Usually listens to, shares with, and supports the efforts of others. Does not cause "waves" in the group.	Often listens to, shares with, and supports the efforts of others, but sometimes is not a good team member.	Rarely listens to, shares with, and supports the efforts of others. Often is not a good team player.

TOTAL SCORE: _____

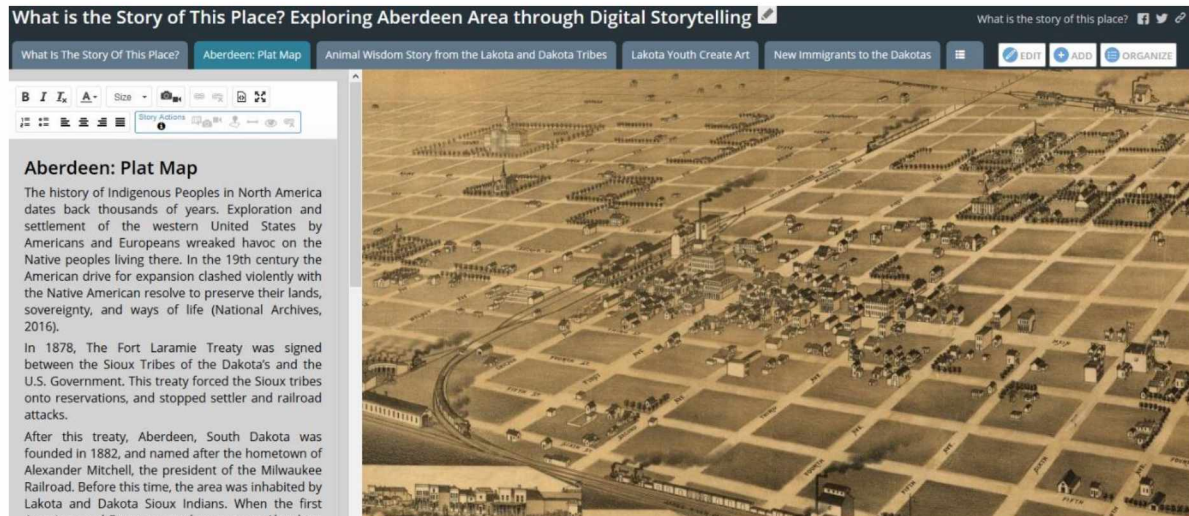


Figure 4. Aberdeen: Plat Map. Screenshot from Story Maps website.



Figure 5. Original Plat Map and Additions. Plat Map of Aberdeen, SD in 1881.
(Plat Map of Aberdeen, n.d.)



Figure 6. Birds eye view of Aberdeen, SD. Perspective map not drawn to scale. (Hagerty, & Marple, 1883)

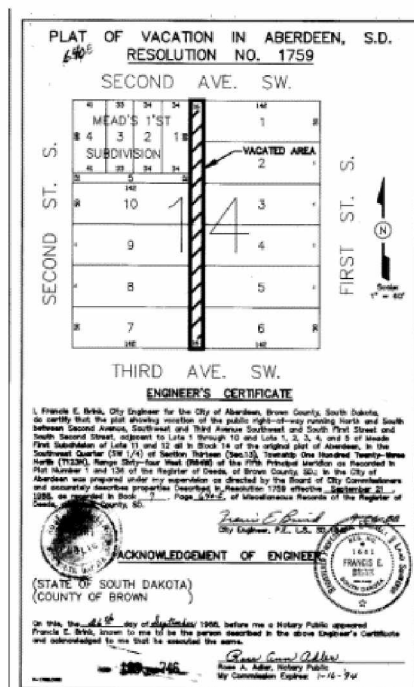


Figure 7. Plat Map from HubMap. Plat Map of Aberdeen, SD. (The Original Plat of Aberdeen, n.d.)

Animal Wisdom Story Lesson Plan

Figure 8. The Meadowlark and the Rattlesnake. Painting done by Mark McGinnis to go along with his retelling of Native Animal Wisdom Stories. (McGinnis, n.d.)

Objectives:

Students will be able to listen to a Native fable, identify the moral of the story, characters, problem, and fable description.

Overview:

Native Americans in our area - the Lakota and Dakota Sioux - have created animal stories, or fables, that have been told and passed on through storytelling (Hunhoff, n.d.).

See if you can discover the moral, or lesson, of the following Lakota story.

South Dakota Social Studies Content Standards

3.H.2.3

Analyze a community's culture and history

Time: Approximately 30 minutes.

Materials:

Story Maps Introduction on Animal Stories

Animal Story accessed on Story Map website

Fable Worksheet Paper and markers/pencils

Procedures:

1. Read the introduction to Animal Wisdom Stories
2. Ask students if they know what a fable is. Explain that fables, or legends, always teach you something.
3. Read the story "Meadowlark and the Rattlesnake".
4. Discuss the meaning of the story.
5. Ask students if they found any other morals, or lessons in this story.
6. Pass out Fable worksheet.
7. Have students identify the elements of the Animal Wisdom Story.
8. Have students turn in fable worksheet for credit.

Assessment:

During the fable worksheet exercise observe the students' participation and focus and have students turn in their completed worksheet.

ELEMENTS OF a FABLE

FABLE TITLE _____

CHARACTERS:	PROBLEM:
DESCRIBE THE FABLE:	MORAL/LESSON:

FABLE

Obtained Fable worksheet from <http://bookmarkurl.info/worksheet/fables-worksheets-2nd-grade-22.html#>

Table 2 *Rubric for Animal Wisdom Story Lesson Plan*

Rubric for Fable	Not (1)	Needs Work (2)	Good (3)	Excellent (4)
Characters	no description of characters	has a good description of the of the characters	has good description of the characters and their actions	has good descriptions of appearance, actions, and thoughts of characters
Setting	no information about setting	has little information about the setting	the setting is well described	contains vivid description of setting
Plot	does not have the problem and solution	it is missing a beginning, middle, or end	has a beginning, middle, and end that makes sense to the story	contains a logical beginning, middle, and end, that increase the value of the moral
Moral	story does not teach a lesson	story has a moral, but it does not go with the story	story seems to have a lesson, but it is not included.	moral is stated and fits well with the action of the story

TOTAL SCORE: _____

Meadowlark and the Rattlesnake: Animal Wisdom Story

Once upon a time, there was a mother meadowlark. She had some little baby birds, but they weren't quite ready to fly yet.

While she was sitting there with her little ones, a big rattlesnake came and coiled around her nest. She was very frightened. She feared for her little ones. She didn't quite know what to do. She was shaking. Her heart was beating very fast. She had to think real fast about what to do. So she said, "Oh! Your uncle is here, your uncle almost never comes, finally came today, so I must cook for him!"

She turned to her oldest little one. She said, "Go and borrow a kettle, cause I must cook for your uncle. He must be very hungry. Hurry back with the kettle!"

So she sent the oldest one on. Pretty soon, he didn't come back for a long time, so the snake waited there and kinda moved around a little bit and squeezed the nest a little bit tighter. And she got scared again so she told the second to the oldest son, she said, "You go find your brother, he must have got lost."

So the next one [went]. She was just sitting there just talking, trying to keep the snake occupied. She ran out of things to say and the snake got restless because they didn't come with the kettle. He moved closer and closer and coiled up his head.

She said to the youngest. "Go find your brothers! They should have been back. Maybe they both got lost. Bring the kettle cause your uncle is very hungry. I gonna cook for him," she said.

So the youngest [ran] out of the nest and left. So now she had all the young ones out of the nest, she flapped her wings and she flew up out of the nest as fast as she could. She said, "There, sit there and wait for whoever is going to cook for you" (McGinnis & Hunhoff, n.d.).

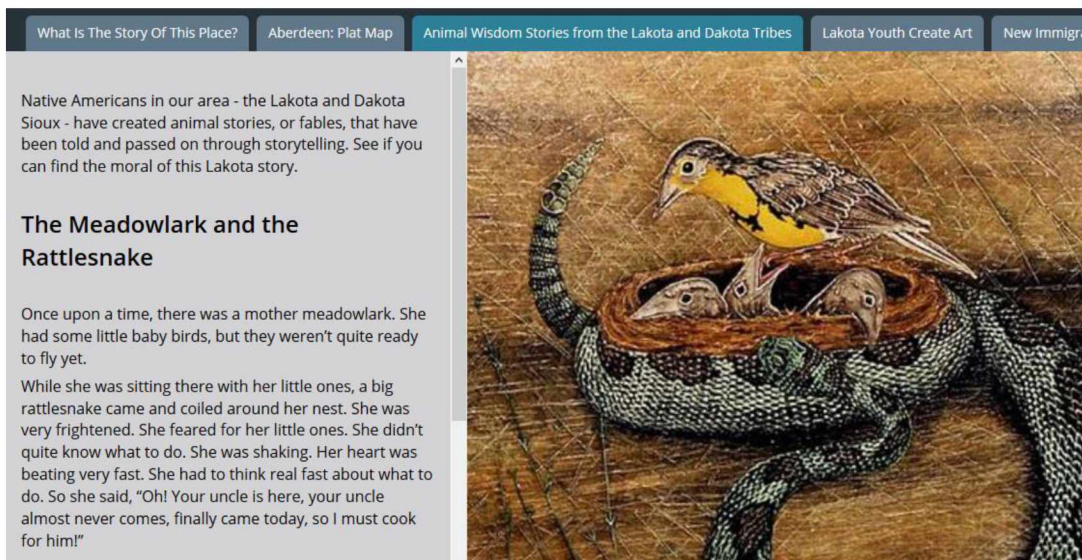


Figure 9. Animal Wisdom Story. Screenshot from Story Maps website.



Figure 10. The Meadowlark and the Rattlesnake. Painting done by Mark McGinnis to go along with his retelling of Native Animal Wisdom Stories. (McGinnis, n.d.)

Lakota Youth Create Art Lesson Plan



Figure 11. Ancestral Lands of the Lakota, Dakota, and Nakota. Adapted from map retrieved from http://www.pbs.org/wgbh/roadshow/fts/bismarck_200504A08.html

Objectives:

Students will learn that Lakota art connects community and culture, and that connections to place influence artistic themes and expression. Students will then create a piece of art that will tell a story about them, their home, or their life.

Overview:

Lakota culture and tradition are a guiding force for the native community. Native artists draw from their cultural and artistic practices to both honor their ancestors and improve their communities. Traditional cultural and artistic forms root individuals in a shared history, connect them in expression, and help them look towards the future (Haworth, 2016).

The Sioux Nation is spread throughout the Dakotas and Great Plains (see map of ancestral lands). How would a connection to the land or place influence Lakota youth art?

Can you create a piece of art that tells a story about you, your home, or your life?

Watch video clip of a Lakota Youth Art Show -

SDPB. (2016, December 15). 2016 Lakota Nation Invitational Art Show [Video file]. Retrieved from <https://youtu.be/ce0tu2glyOA>

South Dakota Social Studies Content Standards

3.H.2.3

Analyze a community's culture and history

Time: Approximately 60 minutes

Materials:

Story Maps Introduction and video on Lakota youth art <https://youtu.be/ce0tu2glyOA>

White air dry clay

Watercolor paint pens

Paper for molding clay on

Procedures:

1. Read through the Lakota Youth introduction.
2. Watch YouTube video on the Lakota Nation Invitational Art Show 2016. Discuss as a class how a connection to land or place could influence Lakota youth art.
3. Pass out chunks of clay to each student, with paper for molding clay on.

4. Have students create a sculpture that represents something about them, their home, or their lives.
5. Leave Sculptures to dry for appropriate time.
6. Have students return when clay is dry (maybe next day) and paint dried sculptures.
7. Ask students to share the story that their sculptures represent.

Assessment:

During the sculpture building process observe the students' attention to work and focus on meaning. Have students display their completed sculpture in the classroom.

Table 3. *Rubric for Youth Sculpture.*

CATEGORY	Expert	Competent	Novice	Needs Development
Craftsmanship	Form is carefully planned, form is balanced. Edges are smooth, refined. Walls are even thickness. Joining is secure and hidden. All surfaces are smooth, without burrs or wobbles.	Form is somewhat planned- form is slightly asymmetrical. Most edges are smooth, refined. Walls are even thickness with minimal wobbles. Joining is secure and hidden. Most surfaces are smooth, without any burrs.	Form is unplanned & lacks balance. Some edges are smooth but many are un- refined. Joining is secure but is obvious. Walls vary in thickness with some "wobbles". Surfaces are mostly smooth with some wobbles, but some burrs are evident.	Form lacks planning and effort. Surfaces are uneven thickness, burrs readily appear. Joining is insecure. Surfaces and edges are unrefined.
Creativity	Design is unique, and displays elements that are totally their own. Evidence of detail, pattern or unique applications.	Design is expressive; Has some unique features. Has "branched out" to some degree.	Design lacks individuality. Has few details or is not appropriate for the form being expressed. Evidence of copying ideas.	Lacks many design elements or interest. Has minimal additional features or copies the ideas of others. Not much attempt to show individuality.
Production/Effort	Uses class time to the maximum. Always on task. Time and effort are evident the execution of the piece.	Uses class time for work but is sometimes distracted by others. Work falls short excellence.	Has difficulty focusing on the project much of the time. Easily distracted by others.	Hardly evidences caring about quality of the work. No additional effort is noted than to complete it.
Work habits/ attitude	Is respectful and open to positive suggestions. Cleans work area thoroughly.	Is respectful and accepts suggestions. Cleans work area most of the time.	Lacks openness of suggestions for improvement. Has difficulty being on task to cleaning up.	Leaves clean up to others. Has an "attitude" & is not open to assistance or suggestions.

TOTAL SCORE: _____

Rubric source <https://goo.gl/images/RJd1KS>

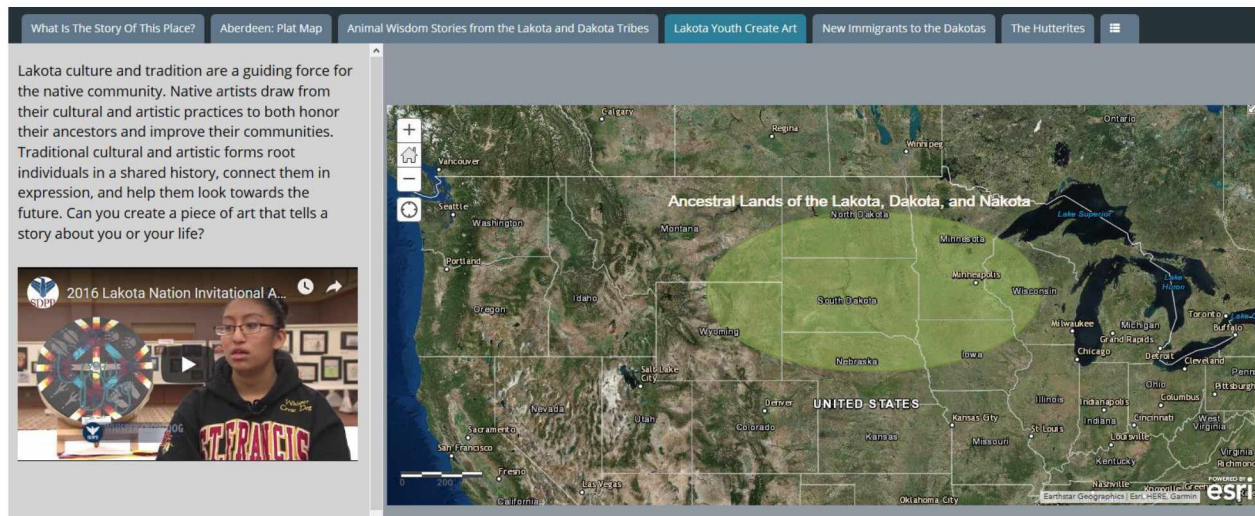


Figure 12. Lakota Youth Create Art. Screenshot from Story Maps website.



Figure 13. Ancestral Lands of the Lakota, Dakota, and Nakota. Adapted from map retrieved from http://www.pbs.org/wgbh/roadshow/fts/bismarck_200504A08.html

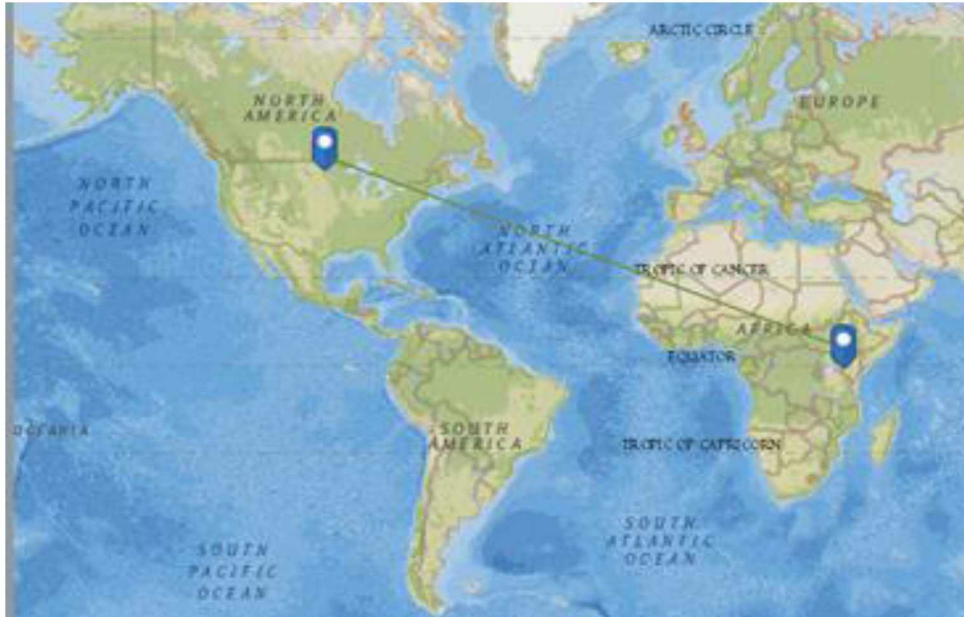
New Immigrants to the Dakotas Lesson Plan

Figure 14. Map. Image depicting Sowda's Journey: <https://youtu.be/57nfqVOPk0s>

Objectives:

1. Students understand that kids and families are still immigrating to the United States and to South Dakota and North Dakota.
2. Students write "I'm from" poems to build understanding for multiculturalism and immigration.

Overview:

Refugees are people who have been forced to flee their homeland because of war, persecution, and genocide. They are invited by other countries, like the United States, to resettle and make new lives.

Over the past 6 years over 2,500 refugees, from many countries, have come to South Dakota. Many of these immigrants have come here to live with family members who immigrated previously (Lutheran Social Services of South Dakota, 2019).

What do you think it would be like to be an immigrant to South Dakota today? How would you feel? What would you like or dislike about your new home?

Listen to Sowda Shube's story. *Sowda Shube - Green Card Voices* [Video File]. Retrieved from <https://youtu.be/57nfqVOPk0s>

Then write a poem that starts with "I'm from".

Give details about your family, where they are from, or immigrated from, and family cultural practices.

South Dakota Social Studies Content Standards:

3.H.2.3

Analyze a community's culture and history

3.G.2.1

Identify reasons why people move and how it affects their communities

Time: Approximately 60 minutes

Materials:

Story Maps New Immigrants to the Dakotas Introduction, and

Sowda Shube - Green Card Voices [Video File]. Retrieved from <https://youtu.be/57nfqVOPk0s>

“I’m from” poem example written by educator

Paper and pencil

Worksheet

Procedures:

1. Read through the *New Immigrants to the Dakotas* Story Map Introduction, stopping to answer questions, as needed.
2. Find the world map on the *New Immigrants* Story Map page and show them how far Sowda Shube (girl in video clip) had to travel to immigrate to the United States (points of origin and destination are tagged).
3. Listen to Sowda Shube’s story. *Sowda Shube - Green Card Voices* [Video File].
Retrieved from <https://youtu.be/57nfqVOPk0s>
4. Write “I’m from” poem with students. Have students include details about their family and culture. After finishing poem, have students select their favorite lines and build a communal class poem.

Assessment:

During the poem writing exercise observe the students’ writing production and have students turn in their completed poem.

Lesson plan adapted from <https://www.edutopia.org/blog/teaching-poetry-of-immigrant-experience-sara-burnett>

Table 4. *Rubric for New Immigrants to the Dakotas*

CATEGORY	4	3	2	1
Contributions	Routinely provides useful ideas when participating in the group and in classroom discussion. A definite leader who contributes a lot of effort.	Usually provides useful ideas when participating in the group and in classroom discussion. A strong group member who tries hard!	Sometimes provides useful ideas when participating in the group and in classroom discussion. A satisfactory group member who does what is required.	Rarely provides useful ideas when participating in the group and in classroom discussion. May refuse to participate.
Quality of Work	Provides work of the highest quality.	Provides high quality work.	Provides work that occasionally needs to be checked/redone by other group members to ensure quality.	Provides work that usually needs to be checked/redone by others to ensure quality.
Attitude	Never is publicly critical of the project or the work of others. Always has a positive attitude about the task(s).	Rarely is publicly critical of the project or the work of others. Often has a positive attitude about the task(s).	Occasionally is publicly critical of the project or the work of other members of the group. Usually has a positive attitude about the task(s).	Often is publicly critical of the project or the work of other members of the group. Often has a negative attitude about the task(s).
Focus on the task	Consistently stays focused on the task and what needs to be done. Very self-directed.	Focuses on the task and what needs to be done most of the time. Other group members can count on this person.	Focuses on the task and what needs to be done some of the time. Other group members must sometimes nag, prod, and remind to keep this person on-task.	Rarely focuses on the task and what needs to be done. Lets others do the work.
Working with Others	Almost always listens to, shares with, and supports the efforts of others. Tries to keep people working well together.	Usually listens to, shares with, and supports the efforts of others. Does not cause "waves" in the group.	Often listens to, shares with, and supports the efforts of others, but sometimes is not a good team member.	Rarely listens to, shares with, and supports the efforts of others. Often is not a good team player.

TOTAL SCORE: _____

New Immigrants to the Dakotas

Refugees are people who have been forced to flee their homeland because of war, persecution, and genocide. They are invited by other countries, like the United States, to resettle and make new lives.

Resettling refugees is what makes our nation great! We are a nation of immigrants and refugees. It is an expression of our commitment to help others.

What do you think it would be like to be an immigrant to South Dakota? How would you feel? What would you like or dislike about your new home?

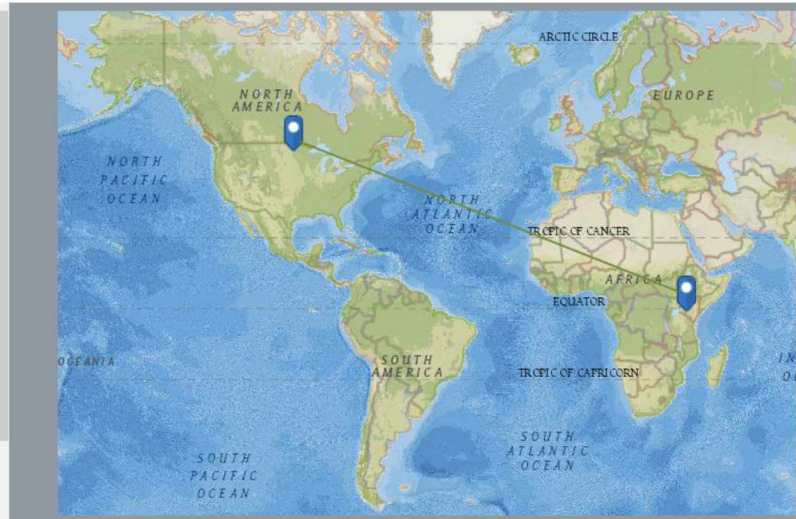


Figure 15. New Immigrants to the Dakotas. Screenshot from Story Maps website.

The Hutterites Lesson Plan: Wants versus Needs

Figure 16. Hutterite Children. Image shows traditional Hutterite children's clothing. (W. R., 1999) is licensed under <https://creativecommons.org/licenses/by-sa/4.0/legalcode>

Hutterite Value: Frugality**Objectives:**

Values, or morals, form as a result of your life experiences. Whatever you value will influence how you spend or save resources. Help students understand the difference between a need versus a want.

Overview:

The Hutterites are a religious, communal people, living on hundreds of scattered colonies throughout the prairies of northwestern North America. On average, fifteen families live and work on the typical Hutterite colony, where they farm, raise livestock and produce manufactured goods for sustenance. The Hutterites use cars, phones, electricity, and all types of high-tech farming equipment.

The Hutterites came from Eastern Europe and spread to the western United States and Canada.

The first group of Hutterites to come over to the United States settled in South Dakota in 1874.

Their first language is Hutterisch, but they also speak English fluently. They are mainly farmers, but some colonies are starting to go into manufacturing (Hutterite Brethren, 2019).

South Dakota Social Studies Content Standards

3.H.2.3 Analyze a community's culture and history

Time: Approximately 30-45 minutes

Materials:

Whiteboard

Story Maps Introduction

Hutterite story: Weathered Wood (Maendel, 2015)

Paper and pencil

Values worksheet: needs vs wants

Procedures:

1. Read through the Hutterite introduction section of Story Map.
2. After introducing topic, teacher proceeds to read Weathered Wood (Maendel, 2015).
3. Teacher introduces concept of frugality: *Use it up, wear it out, make it do, or do without.*
4. Explain that frugality is a value that Hutterite people practice every day.

5. Ask students what are some things that they value. Separate these answers into wants vs needs on the whiteboard/chalkboard.
6. Help students identify a want versus a need.
7. Pass out worksheet. Have students work in groups to come up with four things in each column. Work together as a class to answer questions at top of the worksheet.
8. Have student's complete worksheet (as a group or individually) and turn in at the end of class.

Assessment:

Attention to students participating in class, and turning in worksheet at end of class.

Wants and Needs

- Make a list of what you consider your own “Wants” and “Needs”.
- Do you think they will change over your lifetime? Why?
- Why is it important to know the difference between “wants” and “needs”?

Wants	Needs
Example: New video game	Example: Food

Table 5. *Wants versus Needs Rubric for Hutterite Values*

CATEGORY	4	3	2	1
Contributions	Routinely provides useful ideas when participating in the group and in classroom discussion. A definite leader who contributes a lot of effort.	Usually provides useful ideas when participating in the group and in classroom discussion. A strong group member who tries hard!	Sometimes provides useful ideas when participating in the group and in classroom discussion. A satisfactory group member who does what is required.	Rarely provides useful ideas when participating in the group and in classroom discussion. May refuse to participate.
Quality of Work	Provides work of the highest quality.	Provides high quality work.	Provides work that occasionally needs to be checked/redone by other group members to ensure quality.	Provides work that usually needs to be checked/redone by others to ensure quality.
Attitude	Never is publicly critical of the project or the work of others. Always has a positive attitude about the task(s).	Rarely is publicly critical of the project or the work of others. Often has a positive attitude about the task(s).	Occasionally is publicly critical of the project or the work of other members of the group. Usually has a positive attitude about the task(s).	Often is publicly critical of the project or the work of other members of the group. Often has a negative attitude about the task(s).
Focus on the task	Consistently stays focused on the task and what needs to be done. Very self-directed.	Focuses on the task and what needs to be done most of the time. Other group members can count on this person.	Focuses on the task and what needs to be done some of the time. Other group members must sometimes nag, prod, and remind to keep this person on-task.	Rarely focuses on the task and what needs to be done. Lets others do the work.
Working with Others	Almost always listens to, shares with, and supports the efforts of others. Tries to keep people working well together.	Usually listens to, shares with, and supports the efforts of others. Does not cause "waves" in the group.	Often listens to, shares with, and supports the efforts of others, but sometimes is not a good team member.	Rarely listens to, shares with, and supports the efforts of others. Often is not a good team player.

TOTAL SCORE: _____

Hutterite Values

Weathered Wood Lessons (Maendel, 2015).

Use it up, wear it out, make it do, or do without. –New England proverb

“Don’t throw that detergent bottle out,” Mom admonished, reaching for a sharp knife. Cutting the bottom part off diagonally, she turned it into a fine shovel for the sandbox.

Mom served as Klanaschuel Ankela, nursery school teacher, for many years, and among the sandbox toys there were always some repurposed items like the detergent bottle shovel. Cutting a pop bottle in half made a fine funnel as well; the bottom part was ideal to make beautifully shaped mud cakes.

I’ve always been taught the value of frugality. I learned it not so much through words but simply by seeing it around me. Frugality surrounded me as constantly as did saying grace before meals and eating in the communal dining room. My parents taught this concept by example, thus showing us that this was as much a biblical truth as “Love thy neighbour as thyself” Mom never threw out empty containers or anything she thought might be reused. A plastic Javex bleach jug became a clothespin holder. After she cut a hole in its side and a slit at the bottom of the handle to serve as a hook, this receptacle slid along the washline with well-greased ease.

Just inside the door of our home there’s always a rug, carefully crocheted with wool from unravelled sweaters. A set of bright mats are part of the washroom décor. These beautiful and practical rag rugs were created out of old fortrel clothes. Fortel is a durable, non-fraying, non-fading, polyester fabric used years ago for dresses, slacks and pant suits. With dishcloths knit from recycled yarn and patchwork hot pads, the kitchen boasts old-country appeal. In the past,

when sugar and flour came in cotton sacks, these were bleached and turned into dish towels with colourfully embroidered designs in the corners or on one side.

Although some of these recycled items were retired with the old-fashioned syrup-pail knitting 'baskets', the values they instilled are as durable as colony clothes. "You didn't get this from the garbage can," rings in my ear whenever I want to throw out something that could be reused.

That was Mom's way of reminding us of the teaching in Psalm 24: "The earth is the Lord's and the fullness thereof the world, and they that dwell therein." This implies a sacred duty to take care of the earth and encourage others to do the same, especially the younger generation.

My fondest recycling memory involves pieces of weathered wood. After raising geese for more than thirty-two years, our colony decided to discontinue this enterprise, which left my dad with the task of disassembling fencing and loading scaffolds.

"I'm going to ask Uncle Joe to build a desk with the old planks from the loading scaffold," he announced at snack one day.

"You can't be serious!" I exclaimed, thinking this as far-fetched as a goose laying a golden egg. "Those planks have been out there in the elements, trampled on in rain, fog and snow for decades! Not to mention that they've been pecked at and probably pooped on by geese."

"They are solid oak and thick enough to be planed down," Dad continued calmly. "Would sure be a shame to just burn them!" When Dad pitched the dream desk idea to Uncle Joe, he responded with as much gusto as if Dad had just suggested he take up embroidering. Nevertheless, not known to waste words, he reluctantly agreed.

For years, Dad's antique brown desk beautified our home, giving him many opportunities to tell visitors its story. Sadly, Dad hasn't sat by his desk for years now and all we're left with is a desk-full of memories. Today, it stands in my classroom, stately as an oak, a sturdy work table and a daily reminder of all Dad taught us.

Hutterites have been practising frugality for centuries. Learning new ways to utilize old things is imperative in today's world, however. With materials more readily available nowadays, people tend to needlessly throw out and replace things, rather than reusing or recycling them. As stewards of the earth we're obligated to teach today's more affluent generation our own weathered wood lessons. (Maendel, 2015)

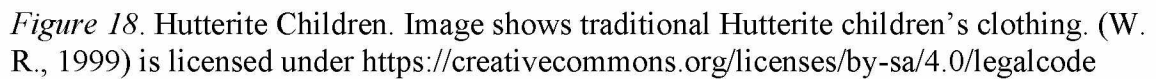
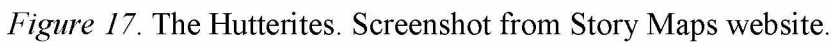




Figure 19. Hutterite Community. Image illustrates communal living style of Hutterite colonies. (W. R., 1999) is licensed under <https://creativecommons.org/licenses/by-sa/2.0/legalcode>

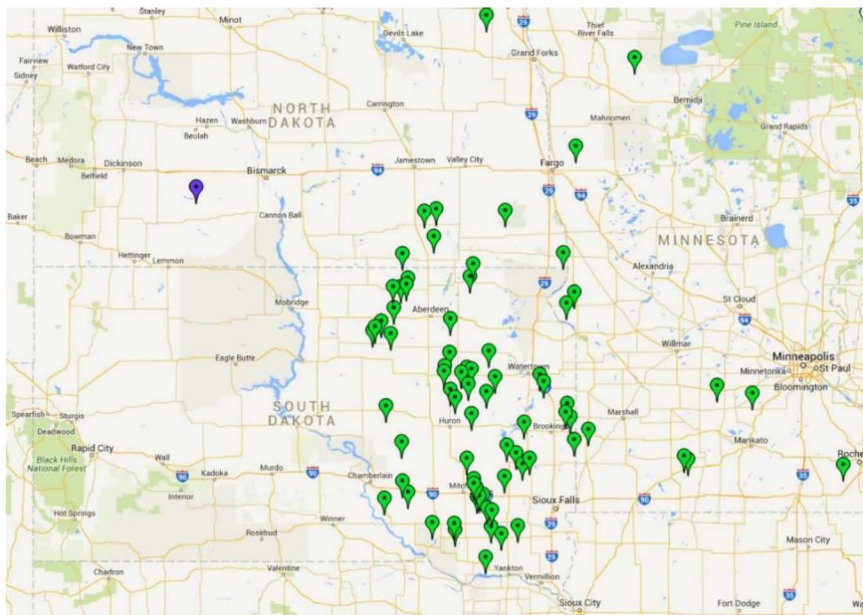


Figure 20. Hutterite Colonies. The green markers on the map indicate Hutterite colonies in and around South Dakota. The closest Hutterite colony to Aberdeen, SD is about 60 miles away (Figure 20, 2016).

Every Picture tells a Story Lesson Plan

Figure 21. The Red Can Jam. This event was held in Eagle Butte, SD for Lakota youth. Biafra's finished graffiti mural on the Old Plumbing Building in Eagle Butte, SD. (Lockett, 2015).

Objectives:

Students will learn to "read" works of art by identifying characters, setting, and plot, and by creating short stories inspired by characters in the works of art. Students will identify characters, setting, plot, and develop narratives.

Overview:

Paintings are more than just pictures—they are stories with many perspectives. We can learn to "read" works of art by identifying characters, setting, and plot, and by creating short stories inspired by characters in the works of art (National Gallery of Art, 2018).

A work of art can tell a story.

Who are the characters?

What is the plot of the story?

Where does the story take place?

Can you create a short story from this work of art?

The artwork in this lesson plan is from the The Red Can Jam in Eagle Butte, SD. The event was held for the Lakota Youth. It featured several internationally recognized graffiti artists teaching Lakota youth how to skateboard and spray-paint (Lockett, 2015).

South Dakota Social Studies Content Standards

3.H.2.3 Analyze a community's culture and history

Time: Approximately 30 minutes

Materials:

Whiteboard

Story Maps Introduction

Story Map Lesson: Every Picture Tells a Story

Paper and pencil

Procedures:

1. Read through Every Picture tells a Story - Story Map Introduction.

2. Ask students what may be the story behind this particular picture.
3. Examining the painting from the perspectives of the artist, and the characters in the painting.
4. Ask students to create a short story based on the artwork or on the artist's perspective in this painting.

Assessment:

During the writing exercise observe the students' writing and have students turn in their completed short story.

Lesson adapted from <https://www.nga.gov/education/teachers/school-tours/every-picture-tells-a-story.html>

Table 6 *Rubric for Every Picture tells a Story Lesson Plan*

CATEGORY	4	3	2	1
Writing Process	Student devotes a lot of time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works hard to make the story wonderful.	Student devotes sufficient time and effort to the writing process (prewriting, drafting, reviewing, and editing). Works and gets the job done.	Student devotes some time and effort to the writing process but was not very thorough. Does enough to get by.	Student devotes little time and effort to the writing process. Doesn't seem to care.
Introduction	First paragraph has a "grabber" or catchy beginning.	First paragraph has a weak "grabber".	A catchy beginning was attempted but was confusing rather than catchy.	No attempt was made to catch the reader's attention in the first paragraph.
Setting	Many vivid, descriptive words are used to tell when and where the story took place.	Some vivid, descriptive words are used to tell the audience when and where the story took place.	The reader can figure out when and where the story took place, but the author didn't supply much detail.	The reader has trouble figuring out when and where the story took place.
Characters	The main characters are named and clearly described in text as well as pictures. Most readers could describe the characters accurately.	The main characters are named and described. Most readers would have some idea of what the characters looked like.	The main characters are named. The reader knows very little about the characters.	It is hard to tell who the main characters are.
Creativity	The story contains many creative details and/or descriptions that contribute to the reader's enjoyment. The author has really used his imagination.	The story contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used his imagination.	The story contains a few creative details and/or descriptions, but they distract from the story. The author has tried to use his imagination.	There is little evidence of creativity in the story. The author does not seem to have used much imagination.

TOTAL SCORE: _____

Every Picture Tells a Story

Paintings are more than just pictures—they are stories with many perspectives. We can learn to "read" works of art by identifying characters, setting, and plot, and by creating short stories inspired by characters in the works of art.

A work of art can tell a story.

Who are the characters?

What is the plot of the story?

Where does the story take place?

Can you create a short story from this work of art?

The artwork in this lesson plan is from the The Red Can Jam in Eagle Butte, SD. It featured several internationally recognized graffiti artists teaching Lakota youth how to skateboard and spray-paint (Lockett, 2015).



Figure 22. Every Picture Tells a Story - Red Can Jam Graffiti. Screenshot from Story Maps website.



Figure 23. The Red Can Jam. This event was held in Eagle Butte, SD for Lakota youth. Biafra's finished graffiti mural on the Old Plumbing Building in Eagle Butte, SD. (Lockett, 2015).

Quilting in the Classroom Lesson Plan

Figure 24. Dignity: of Earth & Sky. Sculpture dedication ceremony image. (SDPB, 2016, September 21).

Objectives:

Help students understand that quilts can tell a story with patterns, colors, and images.

Overview:

Quilts can tell a story in many cultures.

In Chamberlain, South Dakota, a 50-foot steel statue of a Lakota woman stands overlooking the Missouri River. Her arms are outstretched – holding a traditional star quilt. Star quilts in the Lakota culture represent respect, honor and admiration, and are gifts for special occasions (SDDT, 2019). This statue and quilt are a “symbol of our shared belief that we are in a sacred place, and that we are all sacred” (SDPB Radio, 2016, para 2).

Historically, quilts were made by hand. In many cases, groups of friends would gather to work on one quilt together. These social gatherings became known as “quilting bees.”

Quilting is a mixture of geometry and art. You don't have to know how to sew to be able to quilt. You can create beautiful art with scraps of paper (How Do Quilts Tell Stories? n.d.).

Let's make a quilt block!

South Dakota Social Studies Content Standards

3.H.2.3 Analyze a community's culture and history

Time: Approximately 30 minutes

Materials:

Whiteboard

Story Maps Introduction

Introduction to Quilting Bee in the Classroom – Story Map.

Quilt image. May also bring in other images of quilts.

Quilting Patterns see <http://www.quilterscache.com/QuiltBlocksGalore60.html>

12 x 12 piece of construction paper for quilting block

Glue sticks

Colorful construction paper, wrapping paper, magazine pages, scrap paper.

Procedures:

1. Have Students select a quilting pattern that seems interesting to them. Check out <http://www.quilterscache.com/QuiltBlocksGalore60.html> for quilt block ideas for students.
2. Draw pattern onto a 12 x 12 square piece of construction paper.
3. Have students look through already cut-out magazine pages, wrapping paper, or scrap paper for interesting colors or patterns.
4. Cut the paper pieces selected to fit into the design that was drawn on their construction paper.
5. Glue the pieces in place.
6. Have students share why they picked a particular pattern or design.
7. Display quilt block around the classroom. Or join blocks together to create a classroom quilt.

Assessment:

During the quilt block making observe the students' participation, staying on task, and attention to project.

Table 7 Rubric for Quilting in the Classroom Lesson Plan

CATEGORY	4	3	2	1
Quality of Construction	The collage shows considerable attention to construction. The items are neatly trimmed. All items are carefully and securely attached to the backing. There are no stray marks, smudges or glue stains. Nothing is hanging over the edges.	The collage shows attention to construction. The items are neatly trimmed. All items are carefully and securely attached to the backing. A few barely noticeable stray marks, smudges or glue stains are present. Nothing is hanging over the edges.	The collage shows some attention to construction. Most items are neatly trimmed. All items are securely attached to the backing. A few barely noticeable stray marks, smudges or glue stains are present. Nothing is hanging over the edges.	The collage was put together sloppily. Items appear to be just "slapped on". Pieces may be loose or hanging over the edges. Smudges, stains, rips, uneven edges, and/or stray marks are evident.
Creativity	Several of the graphics or objects used in the collage reflect an exceptional degree of student creativity in their creation and/or display	One or two of the graphics or objects used in the collage reflect student creativity in their creation and/or display.	One or two graphics or objects were made or customized by the student, but the ideas were typical rather than creative (e.g., apply the emboss filter to a drawing in Photoshop).	The student did not make or customize any of the items on the collage.
Design	Graphics are trimmed to an appropriate size and interesting shape and are arranged well, some in front and some behind. Care has been taken to balance the pictures across the canvas.	Graphics are trimmed to an appropriate size and interesting shape and are arranged with some items in front and others behind. The canvas, however, does not appear balanced.	Graphics have been trimmed to an appropriate size and shape, but the arrangement of items is not very attractive. It appears there was not a lot of planning of the item placement.	Graphics are untrimmed OR of inappropriate size and/or shape. It appears little attention was given to designing the collage.
Time and Effort	Class time was used wisely. Much time and effort went into the planning and design of the collage. It is clear the student worked at home as well as at school.	Class time was used wisely. Student could have put in more time and effort at home.	Class time was not always used wisely, but student did do some additional work at home.	Class time was not used wisely and the student put in no additional effort.

TOTAL SCORE: _____



Figure 25. Quilting in the Classroom. Screenshot from Story Maps website.



Figure 26. Challenge Quilt Panel. Quilt panel example from ARCC Art Gallery Show. (Solheim, 2018).

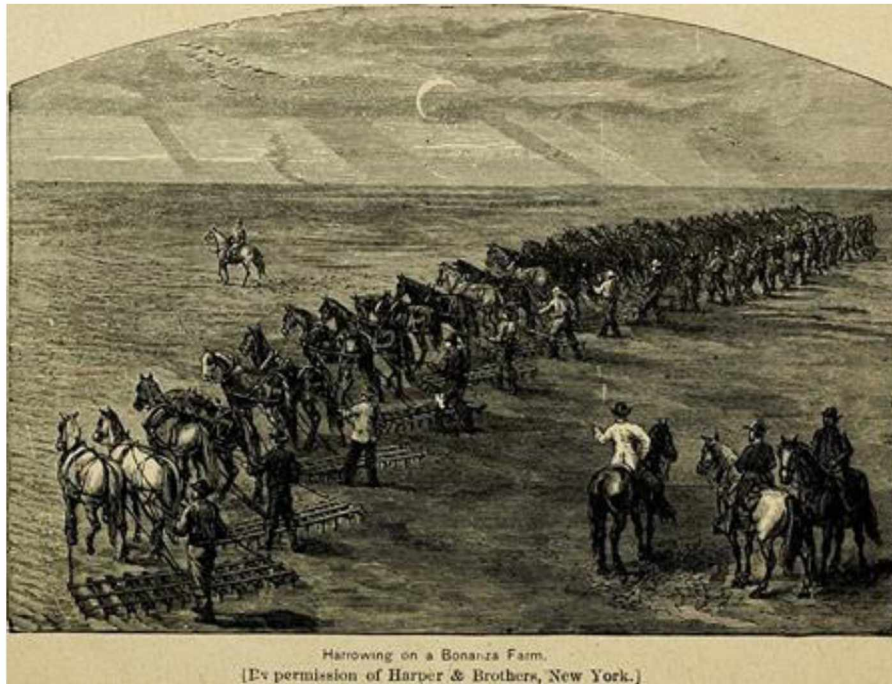
Down on the Farm Lesson Plan

Figure 27. Harrowing on a Bonanza Farm. Northern Pacific Railway Company and Riley, W. C. (1899)

Objectives:

Students will write a journal entry imagining life on a Bonanza farm. Students will identify daily tasks and chores that they would help with on a farm. How would they dress? What would they eat? What would they do for fun? How would they get around? Students will compare and contrast living on a nineteenth-century farm (1880's) to living on a farm in South Dakota today.

Overview:

In the late 1800's, the Northern Pacific Railroad company sold enormous sections of land (10,000 + acres) to Dakota farmers to grow crops – mainly wheat. These farms were called bonanza farms (North Dakota Living, n.d.).

Let's explore life on a nineteenth-century (1899) farm by analyzing the picture of farming. Then write a journal entry of a day in the life of a young person on this farm.

What daily tasks and chores would you help with on a farm? How would you dress? What would you eat? What would you do for fun? How would you get around? How is farming different today?

South Dakota Social Studies Content Standards

3.H.2.3 Analyze a community's culture and history

Time: Approximately 30 minutes

Materials:

Whiteboard

Story Maps Introduction

Introduction to Down on the Farm – Story Map.

Image of farming then and now

Paper and pencil

Procedures:

1. Read through the Introduction to Down on the Farm – Story Map.
2. Ask students to write a journal entry imagining their life on this farm.
3. Ask students how life now on a farm is different from 100 years ago.

4. Have students write a journal entry about their day.

Assessment:

During the journal writing exercise observe students' attention to work and have students turn in their completed journal entry.

Lesson Plan adapted from <https://www.nga.gov/education/teachers/lessons-activities/19th-c-america/farm.html>

Table 8 *Rubric for Down on the Farm*

CATEGORY	4	3	2	1
Salutation and Closing	Salutation and closing have no errors in capitalization and punctuation.	Salutation and closing have 1-2 errors in capitalization and punctuation.	Salutation and closing have 3 or more errors in capitalization and punctuation.	Salutation and/or closing are missing.
Sentences & Paragraphs	Sentences and paragraphs are complete, well-constructed and of varied structure.	All sentences are complete and well-constructed (no fragments, no run-ons). Paragraphing is generally done well.	Most sentences are complete and well-constructed. Paragraphing needs some work.	Many sentence fragments or run-on sentences OR paragraphing needs lots of work.
Ideas	Ideas were expressed in a clear and organized fashion. It was easy to figure out what the letter was about.	Ideas were expressed in a pretty clear manner, but the organization could have been better.	Ideas were somewhat organized, but were not very clear. It took more than one reading to figure out what the letter was about.	The letter seemed to be a collection of unrelated sentences. It was very difficult to figure out what the letter was about.
Length	The letter is 10 or more sentences.	The letter is 8-9 sentences.	The letter is 5-7 sentences.	The letter is less than 5 sentences.
Content Accuracy	The letter contains at least 5 accurate facts about the topic.	The letter contains 3-4 accurate facts about the topic.	The letter contains 1-2 accurate facts about the topic.	The letter contains no accurate facts about the topic.
Format	Complies with all the requirements for a friendly letter.	Complies with almost all the requirements for a friendly letter.	Complies with several of the requirements for a friendly letter.	Complies with less than 75% of the requirements for a friendly letter.

TOTAL SCORE: _____

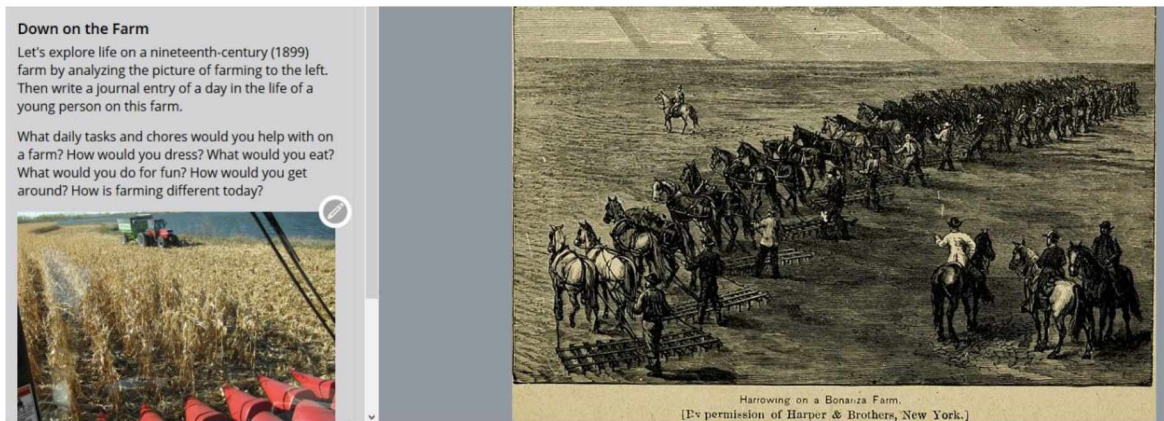


Figure 28. Down on the Farm. Screenshot from Story Maps website.



Figure 29. Combine Harvester. Combines make quick harvesting of crops. (Tobin, 2011)

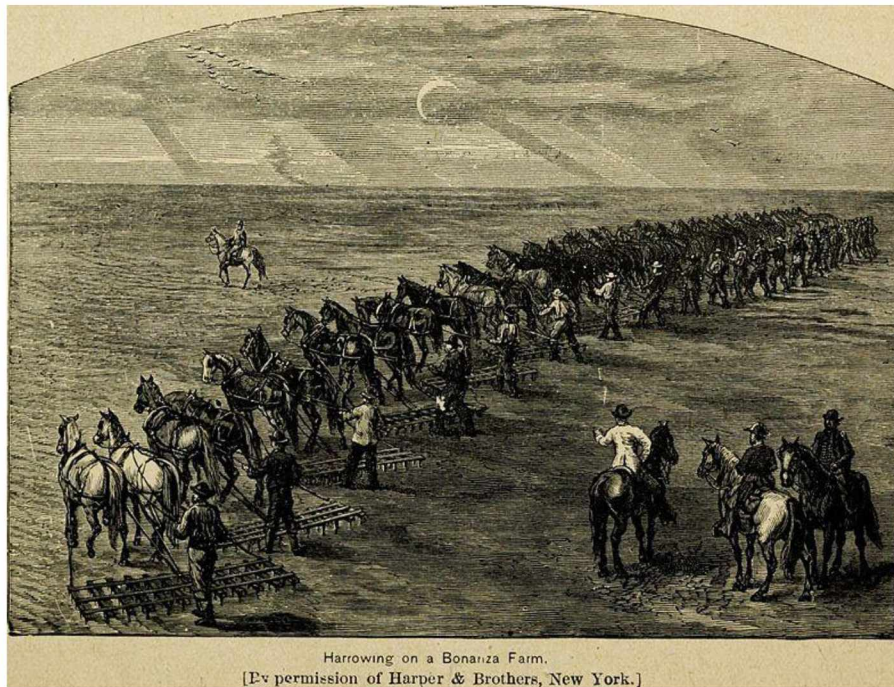


Figure 30. Harrowing on a Bonanza Farm. Northern Pacific Railway Company and Riley, W. C. (1899)

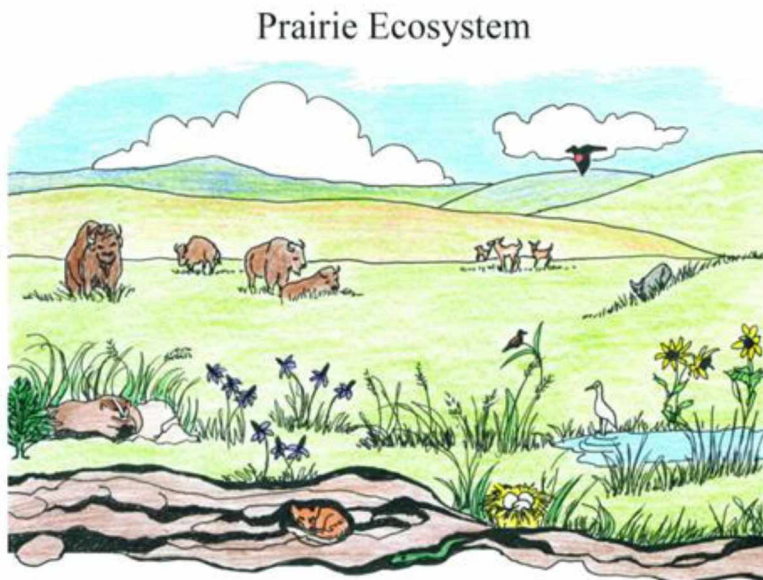
Our Prairie Ecosystem Lesson Plan

Figure 31. Prairie Ecosystem. Drawing of our Prairie in Aberdeen, SD. (Prairie Ecosystem, n.d.)

Objectives:

Given the knowledge of information in the book *Prairies*, students will write a short prose/poem in their journals, including three informational facts about prairies. Students will also identify and color in the outlined areas of prairies on a map of the United States.

Overview:

The City of Aberdeen is built upon a Prairie.

The Prairie Ecosystem has existed for thousands of years and includes people, plants, animals, landforms, and climate (Brown County, n.d.).

South Dakota Social Studies Content Standards

3.H.2.3 Analyze a community's culture and history

Time: Approximately 30 minutes

Materials:

Prairies by Peter Murray. Murray. P. (1996). *Prairies*. Child's World: North Mankato, MN.

Map sheets of the United States with the prairie region outlined

Paper and colored pencils

Procedures:

1. Ask children to look outside. Ask them what they see. Suggest asking them if they see mountains, oceans, flat roads or ground, hills, or rivers.
2. Read the class the children's book *Prairies*.
3. Discuss what kinds of different geographic features a prairie has. For example: grass, few trees, some hills.
4. Make sure students realize most of the information about prairies that was in the book *Prairies* was about the North American prairies.
5. Discuss with students the information that was in the book about the names other continents and countries call them.
 - Pampas-South America
 - Savannah-Africa
 - Steppes-Asia

6. Give each student a map of North America and show students where the prairies are located in the outlined area on the map.
7. Have students color in the outlined prairie areas on the United States map.
8. When students are finished with this mapping exercise have them write a poem using three major ideas about prairies in the United States.
9. Have students share their poems with the class if they would like to.
10. Review with the class the following things:
 - Prairies have lots of grass.
 - They can be flat or have rolling hills.
 - They can have fields of flowers.
 - They often have a few trees.
 - There are animals, such as the Prairie dog, that live on the prairies.

Evaluation: Students will have colored their maps of the prairie area correctly. As students write their poems the teacher will observe student's work and see if they have grasped the major points of a prairie.

Lesson Plan adapted from <http://teacherlink.ed.usu.edu/tlresources/units/byrnes-literature/jrees.html>

Table 9 *Rubric for Prairie Ecosystem Poetry*

CATEGORY	Excellent - 4	Good - 3	Satisfactory - 2	Needs Improvement - 1
THE WRITING PROCESS / EFFORT	Student devoted a lot of time and effort to the writing process and worked hard to make the poem a good read. The poem has no errors.	Student devoted adequate time and effort to the writing process and worked to get the job done. The poem may have one or two errors.	Student devoted some time and effort to the writing process but was not very thorough. Does enough to get by. There are several errors.	Student devoted little time and effort to the writing process. It appears that the student does not care about the assignment. The poem has many errors.
TITLE	The poem has a title that clearly relates to the poem and adds interest to the theme or message of the poem	The poem has a title that relates to the poem	The poem has a title	The poem has no title
NEATNESS	The final draft of the poem is readable, clean, neat and attractive. It is free of erasures and crossed-out words. It looks like the author took great pride in it.	The final draft of the poem is readable, neat and attractive. It may have one or two erasures, but they are not distracting. It looks like the author took some pride in it.	The final draft of the poem is readable and some of the pages are attractive. It looks like parts of it might have been done in a hurry.	The final draft is not neat or attractive. It looks like the student just wanted to get it done and didn't care what it looked like.
STYLE	The poem is written with a great sense of style. The poem has been well thought out and makes sense to the reader.	The poem is written with a defined with style. Thoughts are clear to read and understandable.	The poem is written somewhat with style. Thoughts are clear to a degree.	The poem lacks style and the thoughts did not come out clearly on paper.
VOCABULARY	The poem is filled with descriptive vocabulary that appeals to the reader.	The poem includes many descriptive elements and is appealing.	The poem includes some descriptive words and phrases.	The poem lacks description and does not allow the reader to visualize the poem.

TOTAL SCORE: _____

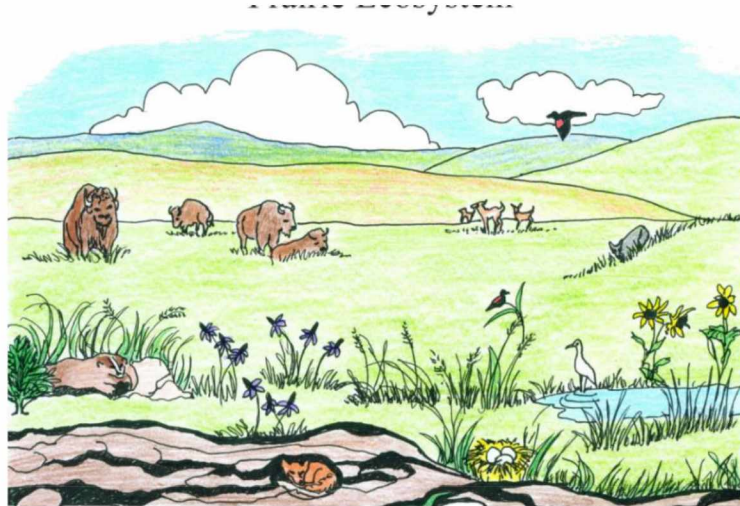
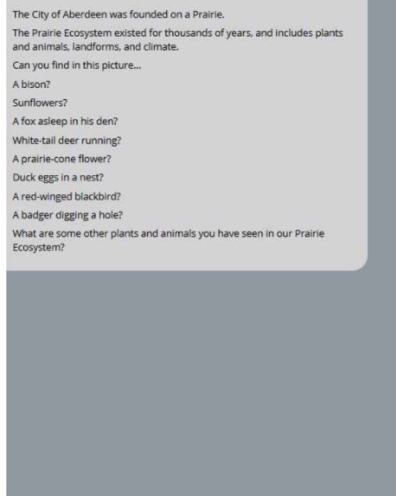


Figure 32. Our Prairie Ecosystem. Screenshot from Story Maps website.

Plans for Dissemination

The Story Map Series is available through a shared link <https://arcg.is/1XyCG10> for educators to access. I have also provided a link to the accompanying lesson plans within the Story Map Series topic selections. I will disseminate the approved project to the Mike Miller Elementary School Principal, Mrs. Nicole Schutter. She will then distribute the project Story Map Series and with included lesson plan links to the appropriate educators. From there it will be available to any educators within the Aberdeen School District in Aberdeen, South Dakota.

Discussion

I am looking forward to sharing this project with educators at our local elementary school. I have learned a great deal in the process of putting this project together. Notably, current culture and recent history can be explored and celebrated within a classroom setting; correspondingly, it is essential for children to recognize and appreciate local customs of community members. However, most importantly, our self-identity is influenced by our relationships with people, and also by our relationships to our physical surroundings and daily activities (Proshansky, et al., 1983).

It seems that there is plenty of historical information being shared with the students for social studies history and culture curriculum, but not enough local, current, and relevant material. I picked lesson plan topics that introduced or expanded on current culture in the Aberdeen area, such as: graffiti art, Hutterite values, Lakota art, Native stories, and refugee resettlement. I focused other lesson plans on local history that connected students with their community through Aberdeen plat mapping, the prairie ecosystem, quilting in the classroom, and bonanza farming. I believe that students will benefit greatly by being introduced to new cultures that co-exist with older ones.

My original plan for this project was to spotlight students' stories about their community. This was scrapped after finding out that the school district wouldn't allow me to share students' work. I believe that a classroom teacher could add-on the student story element to this project. It would bring in a student's "funds of knowledge" (Moll et al., 1992) and add a new dimension to the place-based curriculum and stories. These stories could also be shared digitally through the Seesaw Parent and Family app that is currently used by the school to communicate and share students' work with their families.

Greenwood (2009) states that "critical place-based education is not merely about making school more meaningful or contributing to community life. It is about remembering a deeper and wider narrative of living and learning in connection with others and with the land" (p. 5). We must first educate our youth by teaching them the importance of the spaces and places that are shaping their lives (Proshansky et al., 1983). Greenwood (2009) further argues that "all the places that impact our lives, and that we impact through our living whether we leave, stay, or simply visit with our dollars, have a cultural history worth knowing about...(p. 1). I hope this project will foster place attachment to a specific geographic location (Aberdeen) and provide students with a sense of belonging and community.

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Figure 20. Google Map image of Hutterite Colony locations in the northern plains. Reprinted

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